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## BOOK REVIEWS

**PAINTING IN EAST AND WEST.** BY ROBERT DOUGLAS NORTON, Author of "The Choice," Longmans, Green and Co., New York. Edward Arnold, London, Publisher. Price \$1.40 net.

The first chapters of this delightfully written book are devoted to a short résumé and comparison of the art of China and Japan with that of the Western world. They show how the more spiritually suggestive painting of the East, by corresponding to the beliefs and aspirations of the people during a period of three thousand years, has become a national and, in the deepest significance of the word, a popular art.

The purpose of the work, as the author frankly admits, is to investigate the causes for "the fall of our art from its high estate." With rare impartiality and breadth of vision Mr. Norton places before the reader the ideals which have animated all great art periods and given vitality and life to the work of the masters of every age, contrasting these with the lack of universal purpose, of mutual understanding between artist and public today. There is nothing didactic in his conclusions, he simply presents the case as it exists and seeks the coöperation of all whose interest is awakened in the spiritual possibilities of modern art. The criticism throughout is constructive and helpful, for while he deplores the deadening desire for photographic reproductions, which has so largely usurped the place of man's imagination and spiritual interpretation in our painting, he believes in the ultimate triumph of the things of the spirit and sees, even in the exaggerations and follies of the new "isms," a striving for something higher, for that lost symbolism and power of suggestion which has ever been the quickening principle of art. In sympathy with all schools and all artists, so long as it is "a living personal experience that the painting is representing," this champion of individual and imaginative expression never forgets that the artist must become absolute master of his medium before he can hope to move others by the emotion

which he experiences. This illuminating survey of modern art can not fail to help our young painters as well as those who desire a broader understanding of the evolution of painting and its relation to daily life; but above all must it prove of value to teachers in our public schools, to whom is given the high privilege of training future citizens in art appreciation.

**THE MEANING OF ART.** BY PAUL GAULTIER, with a preface by Emiel Boutroux, member of the Institute of France. Crowned by the French Academy of Moral and Political Sciences and translated from the third French edition by H. and E. Baldwin. J. B. Lippincott Company, Philadelphia; George Allen and Company, Ltd., London. Price \$1.50 net.

This psycho-philosophic work on "The Meaning of Art," dedicated to "My dear Master, Henri Bergson" must interest all who desire to understand the basic principles, or "*raison d'être*," of art, and the place which it should occupy in modern life. Those chapters entitled "The Morality of Art," "The Social Rôle of Art" are of special value just now when one hears such widely divergent views and passionate discussions of both subjects.

A strong plea is made for a greater dissemination of art knowledge in public schools—Monsieur Gaultier insisting that "Art is not one thing and life another."

The thirty-six illustrations are wisely chosen and assist, by visualizing the artist's statements, to explain his meaning.

**WITH PEN AND INK.** BY JAMES HALL. The Prang Company, Publishers.

To present a series of difficult exercises which are progressive in sequence, and to teach as well comprehensive, definite problems in the two kinds of pen drawing, decorative and pictorial, is the aim of this book. It is specially a treatise on a special medium and it keeps well within its bounds. Twenty-one problems are given, solved and explained. As a manuel for teachers of drawing or those who are endeavoring to teach themselves it will be found of much value.